

Act II.

No 12. "Pace e gioia sia con voi.,

Recitative and Duetto.

Scene.—The Library of Doctor Bertolo's; there are chairs and a pianoforte, on which is some music.

Bertolo.

Voice. *Ma vedi il mio destino! Quel soldato, per quanto abbia cor-ca-to,*
I do not like these tidings! My en-qui-ries a-bout that noisy sol-dier

Piano.

Non lo co-no-sco in tut-to il reg-gi-men-to. O du-bi-to—eh co-
all to do pur-pose; he ne'er was in that seg-ment. I half sus-pect—Eh! I'll

spetto! che du-bi-tar? Scommet-to ch'el con-te Alma-vi-va è sta-to qui spe-
wager! I am quite sure he's sent here by the Count Al-ma-vi-va, that he may as-ser-

di-to quel si-gno-re ad e-splor-ar della Ro-si-nal co-re. Nean-me-no in ca-sa
tain for his young lordship what is the state of my fair ward's af-fec-tions. In these days of con-

[Knocking heard]

pro-pria si-cu-ri-tà si può star! ma l-o—Chi bat-te? Eh, chi è di
fu-sion one's own house is not safe from trai-tors. Who's knocking? Eh, who is

là? bat-to-no, non sen-ti-te? In casa non s'è di-mo-re, a-pri-te.
there? What's become of the ser-vant? What need I fear. I am at home here, I'll o-pen.

Andante moderato.

(enter the Count, disguised as a musiciaster)

Count.

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Pa - ceo gio - la sia con
Peace and joy be on this

vo - i,
dwelling, Barista.

Gio - lae pa - ce per mil - lanni,
Joy and peace, all words ex - celling.

Mil - le gra - zie, non s'in - co - mo - di.
Thank you, thank you, pray don't trouble, sir.

Ob - bi -
Sir, you

pa - ceo gio - la sia con vo - i,
Peace and joy be ev - er with you,

ga - to in ve - ri - ta.
really are too po - lite!

Mil - le gra - zie, non s'in -
Thank you, thank you, pray don't

gio - lae pa - ce per mil - lanni!
Joy and peace for years un - number'd!

co - mo - di.
trou - ble, sir.

Ob - bi - gato in ve - ri -
Sir, you really are too po -

(Ah sepp col-pog-an-da - to a
(Sera-tin - jess with eyes like
ta. (Que - sto vol - to non m'aj - gno - to,
lifel (Where can I have seen these fea - tures?
p

vuo-to, meteors, gab-bar que - sto ba -
If of wit he had an
non rav - vi - so, non ri - cor - do -
For my life I can't re - mem - ber -
p

lor-do, em - ber, un so - vel tra - ve - sti -
My dis - guise would not do -
Ma quel vol - to, ma quel vol - to? -
They're fa - mil - iar, quite fa - mil - iar -
p

men - to ceive him. più pro - pi - sio a me sa -
But he'll nev - er guess a -
Non ca - pi - sco chi sa - rà?)
Sure I know that face by sight!
cresc

c.  ra, si, si, pro - pi - zio, a me sa-
right, no, no, hell nev - er guess a -

a. 



c.  ra.) Glo-ria pa - ce, pa - ce, glo-ria.
right.) Oh be peace-ful, oh be joy-ful,

a.  No ca - pi - to. (Oh ciel! che
'Tis suf - fi - cient. (This man an -



c.  Glo-ria pa - ce, ben di co - re.
Peaceful, joyful, blest, and blessing,

a.  no - ial) Ba - sta, basta, ba - sta, basta, ba - sta, basta, for ple
noys me!) That will do now, that will do now, that will do now, quit my



c.  Glo-ria, pa - ce,
joyful, peaceful,

a.  (a! Glo-ria, pa - ce. No ca - pi - to, no ca - pi - to. (Oh ciel! che
sight, joyful, peaceful, that's enough, sir, that's enough, sir! (Oh how dis -



Ben di co-re, pa-cee gio-in, gio-in,
 Peaceful, joyful, bless-ing, joy-ful,

no-ta! Pa-cee gio-in, ba-sta, ba-sta, ba-sia per pie-
 (tress-ing!) Peaceful, joyful, go, sir, go, sir, take your leave, good

pa-cee - cel (Il voe-chion non mi co-no-sce
 peace- -full (Hap-py chance, he does not know me.

ta. (Ma che per-fi-do do-sti-no!
 night. (What fa-tal-i-ty pur-sues me!

ch mia sor-te for-tu-
 Now the bliss-ful hour ap-

Ma che bar-ba-ra gior-na-ta!
 How the hyp-o-crite en-croach-es!

no-ta! Ah
 preach-es! Now,

Ma che per-fi-do do-sti-no! ma che bar-ba-ra gior-
 What fa-tal-i-ty pur-sues me! how the hyp-o-crite en-

mio ben! fra po-chi
 fair-est, sweet hope, im-

na-ai ma che per-fl-do de-sti-nol ma che bar-ba-ra glor-
 croaches! what fa-tal-i-ty par-gues me! how the hyp-o-crite en-

stan-ti par-le-
 bees me, now my-

na-ai tut-ti quan-ta me da-van-ti tut-ti quan-ta me da-
 croach-ee, ev-ry have my house can pes-ter, can a-buse me and ill-

tor-men-tis li-ber-
 tor all take-

van-ti tut-ti quan-ta me da-van-ti che cru-del fa-ta-li-
 ose me! ev-ry have my house can pes-ter, and I can't as-sert my

tal Ah mio ben, fra po-chi stan-ti par-le-rem con li-ber-
 flight! Yes my fair-est, hope in-bees me! now my tor-men-tis all take

tal Ma che per-fl-do de-sti-nol ma che bar-ba-ra glor-
 right! What fa-tal-i-ty par-gues me! How this hyp-o-crite en-

cresc
 cresc
 cresc

in flight, par-how - le - my
 na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra glor -
 crouch-es, ev - ry knave my house can pos - ter, can a - base me and id -

rem, tor - par - le - take
 na - ta! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li -
 use me! ev - ry knave my house can pos - ter, and I can't as - sert my

rem, ah mio ben, fra po - chi - slan - ti, ah mio ben, fra po - chi -
 flight. Yes, my fair - est, hope in - bues me, yes, my fair - est, hope in -
 tal! ma che per - fi - do de - sti - no! ma che bar - ba - ra glor -
 right. What fa - tal - i - ty pur - sues me, How the hyp - o - crite en -

slan - ti par - le - re - mo, par - le - re - mo, par - le - rem con li - ber -
 bues me, now my tor - ments, now my tor - ments, now my tor - ments all take
 na - ta! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li -
 crouch-es, Ev - ry knave my house can en - ter, and I can't as - sert my

(Oh flight!) Gio-la, Joy-fal, pa-be, peaceful, gio-la! joy-fal!
 (Oh right.) (Che no - ta!) Ma ha - sta, ha - sta. ha - sta, per pie-
 (The nuisance!) Havedone, sir! There, havedone, sir, now good

cresc.
 (Ah, mio ben, fra po - chi stan - ti par - le - rem con li - ber -
 (Oh, my fair - est, hope in - duces me, Now my tor - ments all take
 th. (Ma, che per - fi - do de - sti - nol ma, che bar - ba - ra, gior -
 night. (What fa - tal - i - ty pur - sues me, how this hyp - o - crite en -

ta, flight, par - all - le
 na - ta! ma che per - fi - do de - sti - nol ma che bar - ba - ra, gior -
 creaches! Ev - ry knave my house can pes - ter, can a - buse me and ill -

rem, par -
 tor - ments - le take
 na - ta! tut - ti quan - tia me da - ran - ti! che cru - del fa - ta - li -
 use me! Ev - ry knave my house can pes - ter, and I can't as - sert my

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c. *rem, ah mio ben, fra po-chi-stan-ti, ah mio ben, fra po-chi-*
flight. Now the hap-py hour ap-proaches; yes, the hap-py hour ap-
v. *tal ma che per-li-do de-si-nol ma che bar-ba-ra glor-*
right. What fa-tal-i-ty pur-sues me! How this hyp-a-crite en-

c. *stan-ti par-le-re-mo, par-le-re-mo, par-le-rem con li-ber-*
proaches, Now, my fair-est, I shall see thee. Ev-ry tor-ment now takes
v. *na-tal tut-ti quan-tis me da-van-ti! che cru-del fa-ta-li-*
crosches. Ev-ry knave my house can pes-ter, and I can't as-sert my

c. *tal per-le-rem, par-le-rem, par-le-rem con li-ber-*
flight, now the hour, now the hour, now the hap-py hour is
v. *tal che cru-del, che cru-del, che cru-del fa-ta-li-*
right, ev-ry knave, ev-ry knave, and I can't as-sert my

c. *tal par-le-rem, par-le-rem, par-le-rem con li-ber-*
night, now the hour, now the hour, now the hap-py hour is
v. *tal che cru-del, che cru-del, che cru-del fa-ta-li-*
right, ev-ry knave, ev-ry knave, and I can't as-sert my

C. *in, con li - ber - tà, con li - ber - tà, con li - ber - tà, con li - ber -*
 nigh, the hour is nigh, the hour is nigh, and ev - 'ry tor - ment now takes

U. *tà, fa - ta - li - tà, fa - to - li - tà, fa - ta - li - tà, fa - to - li -*
 right, as - sert my right, as - sert my right, as - sert my right, as - sert my

C. *(al)*
 flight!

U. *(al)*
 right.)

Recitative.

Bartolo. Count.

C. *In som-ma, mio si - gnore, ch'è le - i, si può sa - pe - re? Non A - lon - so, pro - fes -*
 Good sir, I'm somewhat wearied, in what word, pray say, who are you? Don A - lon - so, a pro -

Bartolo. Count.

C. *so - re di mu - si - ca ed al - lie - ro di Don Ba - si - lio. Eh - be - ne? Don Basilio sta male, il po -*
 teacher of music, sir, and a pupil of Don Ba - si - lio. Your business? Don Basilio was taken ill this

Bartolo (going off) **Count (coming him)**

re no ed in ma e co - Stimal? Corroa e der lo. Pia no pia no some ma e si
morning and he has - in me the's? I'll go and see him There's wounded, sir. his complaint is not

Bartolo. **Count.** **Bartolo (angrily)**

va ve. (It no sia nem m ri do, va die mo. an die mu Ma si pin er (Ch
serious. (I mistrust him an are y) We'll go now, to- geth- er d suggest s s. Well

Count (drawing him aside in a low voice) **Bartolo** **in a whisper angrily** **Count**

va is va die ri Par la to far te. Ma - For le e di eo. Kb
what? I want to tel you. You mus speak louder! But Louder, I tel you. Well.

angry and in a louder voice **(as if going off)**

ben n me so e te ma ch' via don A lon so ap prede ri se so dia
well just as you please him. You shall soon see the temper of lion A lon so lra of

Bartolo (softly, holding him back) **loudly and angrily)** **Count**

con - te Al - ma - e va. Pia no pia noi Di te d - te, va scet to. Il ma te
count Al ma e va. Softly soft - ly, I can hear if you whisper. The count has

Bartolo **Count (coming down)**

Piam per ca e te. Sta ma no del la stes sa le - cap do e ru me so d'ni
Honh, for pi ty's sake This morning he has quit ted his lodging, which I hap - ponded to

showing a letter

c

me-rio ed in me l'ha il per so ch'ap- ti que sta in ch'io la in sta pur
 a e and by god for one there fell in to my hand in note you see here, from whence he is

look at the letter and looking at it

Bartolo. Count.

gill in i l'ha il per o che ve do e sau s'io la ta col la s to jui la s di quel
 in doing to his de tention This letter it is but writing Don Bas he does not know that I

c

in glori- ed to per lui or per dea dar o zio-ri- la-za- no- va far me no in
 found it and is he wicked had I should give the lesson to the lady I had at tend-ed that en

making an excuse for girl's embarrassment

Bartolo. Count.

me e to cor sa e per he son que to-ghet to-ghet po to-ghet - che vo sa- to di
 sure is for your sake that she should see his let-ter though fur-ther Pray what Sir To be

c

ro sar po- tre a par la re a in to per-za to-ghet per in a-ra-za in fa
 plain if you will but per mit me to see the la- dy I think that with submission with this

c

ra i che me lo-ved-ol may be un- al tra- man-za pro-va say in f van te che
 let ter his de- s- o pe suad- he the Count is faithless He with some oth- er mistress might

Bartolo

c
u
con te di Ro si us si fu gio co, e per son Pin-si-gu po co. I na ca-lun-nia Oh
careless-ly have left it where I found it, and per-haps. Well I imagined But this is land-ring Oh

embraces him, and puts the letter in his pocket.
ben vo de-gue-re ro gro-lar di Don Bas-si of lo se pro-ve-me-re ri ta ri com-pen-
brun vo I re-cog-nize the school of Don Basilio Be as-sured of my great-ude for all you

car si bel-sig-gr I men-to. vo-chis mar a ta-goz za poi ubi tan-to per
do, and for your good in-tentions I will cal the young la dy Since I know that to

Count
me vin-te-rus-sa le ma can o man dog vo You du bi fa-te
me you're so de-vol-ed, in friendship pray com-mand me I'm your's de-vol-ed.

(Bartolo enters an inner room)
Laf fa-re del ba-gliet-to dal la box cam'ra-se la non vo len-do Ma re me
This sto-ry of the let-ter quite a gainst my a-ten-tion has escaped me what could I

far? Sen-za un'al ri pre-tes-ta to-cu ca-wa-gu-lar a co-mu-n bag-gia no. It
do? But for some such pre-text he would soon have ex-pel'd me as a pre-tend-er My

mio di - se-gra-ia - i o to pa-ir se ro- se la-ge con-sen-te to
 hopes and my in-ten-tions I will re-veal to her she ac-cepts me too

non te - li ta-ppe-mo Ke co-la. Ah, i sor- sen to ba. zar-ma-jin so no
 they beyond all means There she is! My heart beats high with hope and pleasures

Recitativo.

Baritone. (singing Rosina)

ve-ni-te a-gno-vi-va Don Alon-so, che qui ve-de-te or vi da-ra la
 Well, well my dear, come forward. Don Alon-so who stands before you, will now give you a

Rosina. (seeing the Count) Baritone. Rosina. Count
 zio me- Ah! Cos'è sta to? Dun-gra-chieal po-de Oh su-la-ge
 les non Ah! What's the mat-ter? I've explain'd my in-sleep 'Tis no thing! pray.

de-tes me vi-ni, be-las-qui-la se non vi spa-ri, up po-co di le-zu-ka, di
 madam take a seat, here's one be-side me If you a-loy me, we'll now be-gin the les-son. as

Rosina.
 don Ba-si-lia ve-ce, vi da-to. Oh con-mio gran pia-ce re-la pren-do
 Don Basilio's um well he sent me Oh I shall be de-light-ed to be with me

Count **Rosina**

ro. Che vo le - te capitar' l'ora to, se l'aggravia l'onda de l'ini - Precau -
 gin And what song shall a be? you have no ob - jec - tion, will you suggest something from the "Van Pre -

Bartolo **Rosina**

ziona. Eh, sem - pre d'empres in bocca "Li - au - i Pre - cau - zio - nel, lo ve l'ho det - to a l' -
 caution. That's what she's always saying what is this "Va a Pre - cau - zio - nel" Have not told you, an -

Bartolo

ti do - i pe - ra bi - li - a Or be ne a te el - su - o - la - mo.
 n - po - ra. This is every where per - form'd now. Well well then, I hear you, be - gin now

Rosina **Count** (The Count seats himself at the piano-forte. Bartolo takes a seat and listens)

Ec - co - lo qua l'ia bra - va! In ec - co - mia - ris qua
 Here is the air As low me, let us be - gin then.

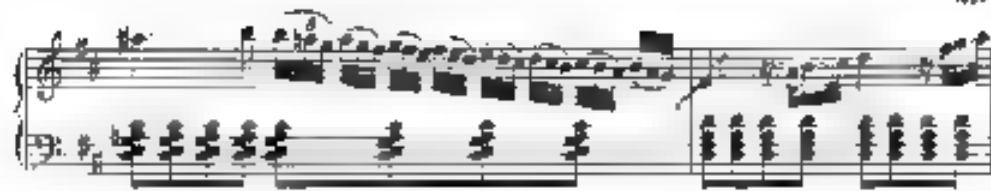
NO 18 "Contro un cor che accende amore."

Aria

Moderato.

Piano

Piano



Rehearsal mark 11. Wings to the Clouds (accompaniment)

Don-rou-ge
When a

The second system continues the piano accompaniment. It includes a vocal line for the voice part, which begins with the lyrics "Don-rou-ge" and "When a". The piano part continues with its characteristic intricate melody.

our rhear-ten-dea-mo-re d'ye-ra-ce a-vit-to ar-
heart with love a glow-ing Love has last ing, de vo-tion d'er

The third system features the vocal line with the lyrics "our rhear-ten-dea-mo-re d'ye-ra-ce a-vit-to ar-" and "heart with love a glow-ing Love has last ing, de vo-tion d'er". The piano accompaniment continues to support the vocal melody.

do-ro, s'ar-main-
flow ing, Tis in

The fourth system shows the vocal line with the lyrics "do-ro, s'ar-main-" and "flow ing, Tis in". The piano accompaniment continues with its intricate melody.

vau go-tes U van no di-ri-
vain you would op-press it, Tis a

The fifth system features the vocal line with the lyrics "vau go-tes U van no di-ri-" and "vain you would op-press it, Tis a". The piano accompaniment continues to support the vocal melody.

gne, di cru de. la Do-gniss-sa. to. vin ci -
 vait to flout and re. f a pas sion-true pos

V vite.
 o-re sein- prei ma-re tr-on de ra Ah I n-do ro, mie te
 says it, Love will ev er o'er all pre-vail Ah, won-do-ro ah my

so ro. de sa-pen si, se re des-si Quo-to ca-ne di in
 trois-ers, My de gh-myon-ly pleasure Tell me cru-ly, must I

to-re, ah cee rah-bia che mi. fa! Ca-ro, a
 ev-er Thus be-forè my guard ian que l' If thou

o mi, fac co mio do, tu mi sa! va
 crest oh save me, save me, leave me del to-

per ple tà, sì. sì. sì. sì. Ca ro, a te — mi.
moura — and wail. no. no. no. no If thou canst, — oh —

rac - co - man - do. lu — mi xhi va per pia
save me. Save me, Leave me not o moura. and —

Cesari.
fa Non te-mes, ti ras-si cu ra non te-mes, ti ras-si
we Dear-est, fear not, I'll re-lease thee, dear-est, fear not, I'll re-

cu ra, soy ra mi ca a noi sa -
rease thee, Soon the ty THE I will re-

Reina
Dun - que spe ro? E il mio cor?
I may hope then? And thy love?
ra A me t'ar ti da Gio bi lo
sal in me con-fid-ing. Will nev er

Fa - W - O - V - er - fu
 Fa - W - O - V - er - fu

Moderato

Ros na

Ca - su - to me, gl - e - e - don - to - dai - e -
 Yes, my heart, to her con - fid - ing, Now with

de - a - dun - to - e - mor a - n - ne - en - di
 hope and joy is bless Their trust

in pet - er - co - re - til - in per - la - de - I - car - to - m.
 with faith a - bid - ing, Ev - ry care is - u'd to - rest ev - ry -

por t a do r a-rai ma gi no r
 cure a to d o rest Yes my hear is beo con

den-te dou ce i den d a lo a - nor tu ma
 fid ing, Now with hope and joy is blest Ther I

ven d u pot to il cor tu m por t a do i
 zis with a b a - b d ing A care s and to

Count
 rest. Non in my
 rest. Fear no more

ti ras so ru ma sor tea-
 I will re-lease her. Soon the

Rosina

m'as a noi sa ra. Dun - que
 y - rant I will ex - sail. I may

Count

spe - r'ed at ma cor? Giu - bi - le
 hope then? And hy ove? Will nev - er

Rosina

ra. Ca - ra, m - ma - gi no. r - den - te. dol - ce do a d'ho - ra - to - a -
 ta!! You, my heart, in her con - fid - ing, Now, with hope, with hope and joy, is

mon, ce m'as sen - di a pet - to - li -
 hient. This a trust with faith a

re re tu - ra por li a de - d - var tu - ra -
 bid ing, Ev - ry care. should to rest ev - 'ry

por ti a de i rar On rain ma - gi ne - ri
 care is build to rest Yes my heart in thee con

den to dei ce i dea d un - lie to n - mor, in m'ac
 fid - ng, Now with hope and joy is alert, Thee I

cen di n. pet to i con, tu mi por ti a de i
 trust with faith a bid ing, And care is p'd to

rar rest, m' Now por - ti a de i rar
 rest, Now care is in to rest

a piacere
 Ca-ra te mi rar ra-ban-do, ca-ra te mi re-ro-
 If thou carest, from durand sove na, f' thou carest, from durand

K
 main do, ai ni sub-ra per pie tá, All per vá-le
 save us, deliver us to mourn and wa-ll All are in all o

cresc

K
a piacere
 in ro, a ni car-er
 If thou canst, from di rapce

F
al tempo
 main-do, ca-ro, a ni sub-ra per pie tá, tu ni por-ta do
 save me, thou callst, from du pain to have me, save me out to mourn and wa-ll, thy care is all'd to

K
 rest, ev-ry car-er is all'd to rest, now ev-ry care now, ev-ry

K
 rest, ev-ry care is all'd to rest

Nº 14 "Quando mi sei vicina",
Recitative and Arietta.

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Count **Espress.** **Moderato**

Volce. *Bel-a co-re bre-vi-si-mi! Oh! mil-le gra-zie! Cer-to, bel-la*
You be-ve-sang it en-chant-ing-ly! You're so in deli-cious! Oh yes, it was

Piano

vo-ce! Ma-ques-ti re-spect of-fer-ed no o-mis-sion in a moment's time, e-ven al-ter-
well sung! But the song, to be can-ried. I found it fine-some! the mu-sic was in my own an-gle-er

co-sa! Al'i quan-do, per e-sem-pio, can-a-va Caf-fa-ria: (a quel 'a-ria por-ten-
mat (er, how well), yet re-mem-ber the air that Caf-fa-ria in them used to sing so

to-za la-ra la la, sen-ti-te, don A-lon-so: pr-re la qua
fine-y' la-ra la la, you know it! Don A-lon-so? I'll sing it now

Alegro

quin-do mi vi-vi
Come where he wood will

Strings

Recit.

ci ma a - ma bi e Ro si - in J'aime d'ores et
screen us. My sweetest of Ro si nas. 'Tis in he text So

Knier Figned with a basin under his arm, he had
still behind Bartolo, and pointed him.

ci na. ma io di-on Ro si na. Quan - da m' sei vi ci pa. a
It na, I've chungh it to Ro si na. Come where the woodwil' screen us. My

ma bi le Ro si na. I cor mi br i - jai pet - to, mi bu in di m' mu et to
sweetest of Ro si nas, When thou my way art glancing, it sets my heart a-dancing.

p cresc

Recitative.

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Barbato. (perceiving Figaro.) **Figaro.**

Bra vo, si-gnor bar-bie-re, ma bra voi Eh o-fen-de-si-fai-to: sen-si non de-lu
Nice man-ners for a bar-ber! gu on. s r Oh poxy ex-cuse ma. real. y, I did do.

Barbato. **Figaro.**

tes-se. Eb-uen, gu! do ne. che vie-nis fa-re? Oh bel an-ven-gos
mean it Via rogan, time tell me. what do you come for? I come for? why, what

Barbato. **Figaro.**

far vi la tar bu og-gi vi too on Og-gi non vo-glio. Og-gi non vuol? Do-
else but to shave you? this is your day, sir This day I can-not This day you can't? I'm

Barbato. (puts his basin on a table, and takes a memorandum book out of his pocket.) **Figaro.**

ma-al non po-trò i-o. Per-che? Per-chè-ho-da fa-re, a int-di giù fi-a-a. il del
moy ry, to morrow I can't. Why not? Because to-mor-row I must at tend the reg'ent, their

non vo reg-gi-mò to, l'un-a e be-ni. al la marchesa Androni-ca il buon-dap-er-uo-
beids will all want dressing, besides their stav-ing then there is the old Marchioness who has sent her

ch'in eot me ro nò al con-e no Rom-be il cluf soa cam-pa ni es pur-
w g for me to dress. then the young Count Rom-bè has sent to have his hair curl'd then

gan teat-a' av-ro-ss to Bar-nar de u chi in r x-ma-na lo d'ia-di-ge-sio ne e
need thee for the law yer Bar-nar do ne, who'st been ax en ill of la-di-ge-sion, be

replacing his book in his pocket

pos e po-t che ser ve to den not pos so Or su me no pa-
sides some oth ers, to mor-row's full of en-gagements. Well, well, no more of

o e Og non vo' far bar ba Not do opt to gear da te chea-ven
alk n. This day you shall not shave me On in deed s- This is a prei- y

to r ven so sta mha sto, su ca an vu l'in for no, r for no da po
house hold' ex th s morn ing, find ev 'ryth ing n ap-pear, this af-ter-noon re

(imitating Barolo)

pru xon og gi non vo gi o. Ma che! n'a ve te pre- so per un qual-che bar-
utu ang, 'I won't be shav'd now. For what, sir, do you take me? for some bar-ber of

(taking up his business chough about to go
Barolo,

bar da coi tu di-ni? Ch'a ma te pur un al tro. i-o me ne va do Che
caught up from the coun-try? Pray get your self an oth er, no more will I serve you, Wba.

ser vo? i no do su o. ve di che fan-ta-si a' vaj! cam-me-ra a puglia. mikiu-che
myself! he'll have his own way. What or man so will-ful? There, go and fetch from my room the soup and

takes from his belt a bunch of keys, first gives them to Figaro,
then takes them back again, and goes out doubtfully.

Figaro

ri B No, va-do so sto so (Ah, se mi da-va la me-nu il maz-zo del le
low el No, I af-fy self will Oh, if hold on ly give me hot bunch of keys a

to Rosina

chia-vi, e ro-a ea va lo.) E se non e fra quel-to la chia-vo che apre
no-merit, all would be right then. Tell me, if on this bunch be is hold-ing, there's the

Rosina.

Barbato returning

quel la ge-ia si u? Si cer-to, e la più nuo-va Oh son pur
key of the re-ran dah? Yes. Sure ly, it is the small-est I fear his

buo no i la-sciar-que quel dia voi e bar-bie re? A mi mo-va tu a-ra so? Has
don't goss leav-ing her with this mas-cul of a bar-ber P. ga to you go for me the

giving the keys to Figaro)

sa-a, cor-r- dor, so-pra l'ar ma dio, li tu to tre ve ra Ba da
last room on the right, just by the win-dow. you'll find it that is wan-ing Go now,

Figure.

non too ear nul in Kh? non son mat to. Al - la - gric! Va do e
 mind you touch no-thing Oh I'm no block head! How luck y'd I've back d

goes in Bartolo (to the Count)

or - no. (I) col - po e fat - to. Quel bric con chea.
 real y. Our tri umph is oer - (a). That is the scamp who

Count

con to hapier tatul bi gilet to d Ro - si na. Si qua braun in tru-glion di pri dia
 car-ried to the Count the let-ter of Ro-si-na He seems to be a con-sum-mate in

in great crash is heard as of crockery breaking!

Bartolo

sfe - ra Kh? a me non me la fac - ca. Ah di agra-zie to me!
 tri guer Ah! but me there's no de la dung. Gern-cous! what is hel noise!

Rosina

He told

with Bartolo

Count.

Ah che ru mo re! Oh che bric con mo la di ca vo. co re. Quel Fi ga ro è un gran
 There's something broken! Baw! and cheat! A fool was I to send him: Tia. Fi ga ro è a

to Rosina

mo me. Or che sian so di a-ma, o co ra, vo-stro al mio do
 go-mes. Now is the mo ment! tell me then, my dear one, how wilt thou en-vi-sion thy

Donna ardente

at no im-ur-ah: con-ten- (a? Fran-chiz-za! Ah, mio cin do re.
fu-ture to thy de-vot-ed lov-er? my frank-ly Yes, my cin do re,

(re-enter Bartolo and Figaro.) Count Bartolo.

at-ten to con-tra-mu. Eh ben? Tut to m'ha rei o, se, pia-ti, at to hic
with thee, with thee on-ly. Then a-h? Ah me, all's bro-ken, my dish-es, my har-teen

Figaro, secretly showing the key of the balcony to the Count, which he has taken off the bench

due ri u ma-ter ri-za. Ve do to la-gran-co sa ad u ma-chi-ve se non-m-die
cumb-ers, down my punch-bow. They say'd a great mischance, their break-ing would me for if I had not

Barolo

un-der per fu-til, per quel ma-le-dit-tis-si-mo oor-ri dor so-no-po-ro, spor-
for-tu-nate y-mash'd them, I cer-tain-ly had run against yonder wall in the darkness and,

Figaro

za to mi se-re. In to-ol-ai-mu-re. Tie ne-o-gril stan-zan be so, o po-ri. o
say be, dash'd my brains out just to ob-lige you What w-ith the fast clos'd shutters, and as-so and

Barolo (to the Count and Donna) Barolo settles himself in a seat to be served.

po-ri. Oh non piu. Dun-que an-diam (Giu-di-zio.) A no i
a. so. Say no more. I'll be-gun. (He's watching.) Be-gin, then.

Nº 15. Don Basilio Cosa veggio!, Quintet.

Andante.

Rosina
Don Ba-si-lie!
Don Ba-si-lie!

Count.
Co sa 'og go'
Uh a mazzen!

Figaro.
Qua le in op po!
Uh con fu sient!

Bartolo
Andante
Co. me
Why it's

Piano.

Basilio
qua? Ser vi tor, ser vi tor di lui ti qua t.
you? My good sirs, my good sirs, your sirs O be dient

Bartolo.
(Che vuol dir tu, no - vi - ta?)
Now we shall hear some-thing now.

Rosina.
Oh nel che mai sa.
What-ev-er shall

Count.
(Oh, franchezza o, vor ra) Figaro.
Boldness now must help me through.

Figaro.
Qui franchez-za ei vor ra, Bartolo
Boldness now must help me through.

Bartolo.
Don Ba-si-lie, co me
Don Ba-si-lie, pray how

Figure (interrupting Basilio)

Fig. Or che c'è spet- al que- sta bar- ba be ne- del- va la fac- cia- mo sì o
Oh what a fig- ure and that blessed beard grows bigger, shall I shave you, yes or
sì- le?
are you? Basilio (astonished)
Co- me- ste?
How am I?
p *or so*

no? que- sta bar- ba la fac- cia- mo- lo sic- ca- mo sì o no?
no? shall I shave you, shall I shave you, shall I shave you, yes or no?
Basilio (to Figure).
O ra ven- go, o ra
I am com- ing, yes, di

to Basilio
ven- go.
I am com- ing.
I and Cu-
rent y We- che

Basilio (to Basilio, interrupting him)
Basilio (astonished)...
to Giu- lian- na to che- sta tut- to- co- cor- ra
Yes, I have told him all to get tied for the
rin- le?
law yer? Il- lu- rin- le?
How, what law yer?

(to Bartolo.) **Bartolo.** **Basilio.**

nu to non è ver? Sì, sì. tu-to-ro sò, tut to io. Ma Dee Bar-to lo, que-
 morning. Did I not? Yes, you told me all, yes 'tis true Doctor Bar-to lo, ex-

f a little
p

Couet (to Bar-to lo.) **to Basilio.**

Eh, Bar-to-re, u na po-ro la-chi, no-to-re u na po-ro la von Ba-si-lo, non da
 Doctor, just onward n private, e a wonfor, in in privation Ba-si-lo, on ty

gi to te.
 plain yourself.

p cresc

(to Bartolo.)

vo i A sra fa-to-jin po co qua, sar da vo i, sar da vo i ocol-in te-jin po-co
 wait a mo-ment, I'll at-tend to you, wait a moment, but a moment, and I will, at-tend to

mf *ff*

Couet (to Bartolo.)

qua
 you

(Fa-to-jin po-chi va da vi a. chi el sco-pra-he-gra) :-
 (Get him off at an y haz-ard, or he's sure you plans o

p

Kosina **Count** *sings to Bartolo*

Fori sento! cor tre-mar, *In la let te ra si*
(Ah, our danger now is great) *You re-mem-ber sir!*

Figaro

ma ra hin der. *(Non vi sta-tes di-star bar)*
Come the storm will soon be here.

gno-re, co l'affare an-cor non sa.
told you, of the let-ter he knows naught,

Alh qu cer to v'impas-tio-cio, non sur-riva in-do-r.
More and more this gets en-caughed, But, by love, it not be

(C'ha el sco-pra lo gram ti - mo-re co l'af-fa-re an-cor, non sa l'af
You re-mem-ber what I told you, of the let-ter he knows naught, no,

nar caught. *Di-to be-negno si-*
Ve ry well, sir, re

tur of non sa al far non
of the let ter he knows

gno-re, or lo man do via di qua di te be-negno-gno-re, or lo man-do via di
members. Why should that be worth a thought ve ry well, sir, I re-mem-ber, why should that be worth a

(No Basilio)

sa naught, af far non sa Cel la
naught, do he know naught.) With a

qua or in man do van na qua
though why should tha be worth a thought?)

Feb bre, co la Feb bre Don Ba si a, oh vi
fe ver, with a fe ver, Don Ba si a, What in

se-gna co-la fe-bre pas-seg-gia-re? E che vi pa-re? Sto-to gial -
dured you, what induced you out to venture? A man of prudence, I such rash

Basilio, astonished:
Col lu fe-bre?
With a fe-ver?

Basilio, astonished:
lo co-me-gia-mor - lo. So po gial lo co-me-gia-mor
ness great-ly can - save. You such rash - ness great-ly can

Figure (feeling Basilio's pulse)

10? Ba ga tel la! ce- spot- ion! che tre ma
Bare? Burn- ing fe- ver! roll ing eyes! a wild de

pp cresc a poco a poco

rol la ba- ga- tel la ba ga tel la h' ma rel la tre- ma
mea nor! burn ing fe ver! fly ing pul ses! burn ing fe ver Wild de

cresc

rol la que vi- sô feb bro scar aut ma! Scar- iot ti na
mea nor! it's a case of scar a na Scar- a ti na!

Basilio.

Count (giving Basilio a pulse unperceived)

Via pren- de fe- bre di ci- mi- na vi- xia- ta co- vi- nus
You re- quire a pow-er- ful tonic, You've a dread-ful ill-ness got

Via pren- de fe- bre di ci- mi- na vi- xia- ta co- vi- nus
you re- quire a pow-er- ful tonic, You've a dread-ful ill-ness got

Figure

Pre- in- pre- tra- mada- de a- le- i- co
Go to bed till you are bet-ter.

Re-ten

U-co be-ten-da-tea let ta.
Yes, in bed you will be bet-ter

Vo pu a ri-in ver mi ta to.
By your looks I am quite frighten'd

Barto.

Pro-stean-da-tea ri po-
Go to bed, sir, as you

Figaro.

Pro-stean-da-tea ri po sar'
Go to bed, sir as you ought!

Basilio. (astonish'd)

sar, pro-stean-da-tea ri po sar' U na bar sa' an-da tea
ought, go to bed, sir, as you ought! (What's this monkey? and what's this)

Figaro

Pro-stea let-to, pro-stea
Go to bed till you are

let to ma che tut-ti, ma che tut-ti shun d'ao-cor-do'
is ver' and how is it that they all join in the sto-ry?

[illegible]

Rosina **Moderato.**

Vu do Go, hen, vu do go, then!
 Go, hen, go, then! Buo na se ru mio Gi
 Fare you well, sir, please not

Vu do Go, hen. vu do go, then!
 Vu do Go, then, vu do go, then!

va do leave you va do Fare-well!

Moderato

string pit

Rosina

Buo na. so ra bio na. so ra!
 Fare you well, sir, please, slum-ber

pho ro, slum-ber, buo na se ra, mio, si pho re pre-slan-
 Fare you well, sir, please! slum-ber: Heaven

orch

Rosina

Buo na se ru mio si geo-re
 Fare you well, sir, pleasant slum-ber,

da te via d. qui. Buo na-
 grant you soon may read Fare you.

p

R
bue-na se-ra, mio si gno re, pre sto an-
fare you well, sir, plea-sant slum-ber Hea-ven

C
so ra buo na se ra.
well, sir, plea sant slum ber

R
da te via di qua
grant you soon may mend.

C
Buo-na se-ra, buo-na-
fare you well, sir, plea-sant

F
Buo-na se-ra buo-na
fare you well, sir, plea-sant

Figaro.

Buo na se-ra, mio si gno ro,
fare you well now! pleasant slum-ber,

R
so ra.
slum-ber.

C
so ra
slum-ber.

Buo-na se-ra, mio si gno re, pre-sto an da-te via di qua. Buo-na
fare you well now! pleasant slum-ber, Hea-ven grant you soon may mend fare you

Bas. do.

Rosina.
 Buo na so ra, buo na so ra'
 Fare you well, sir, ples-sant slum-ber,

Count.
 Buo na so ra, buo na so ra'
 Fare you well, sir, ples-sant slum-ber.

Figaro.
 Buo na so ra buo na so ra
 Fare you well, sir, ples-sant slum-ber,

Martina.
 Buo na so ra buo na so ra
 Fare you well, sir, ples-sant slum-ber,

so ra ben d. so ra. buo na
 well then! ples-sant slum-ber, Thanks!

Rosina.
 Ma lo de to see-va
 (W)id this meddler hen for

Figaro.
 Ma lo de-to see-va
 (W)id this meddler then for

so-ra, ben d. so-ra, poi do. Ma si par-le-ra.
 give you with out a-ma-ber, Here no lon-ger I of-fend.

R
to re, see ca ro - re, ma le-det to see-ca o re, see ca-to -
e'er our plans en-cum - ber? will this meddler thus for e'er our plans en-cum -

Cavat
Buo na se-ra
Plea-sant slumber, v a d
now good

J
to re, see ca to - re, ma le-det to see-ca to re, see ca-to -
e'er our plans en-cum - ber? will this meddler thus for e'er our plans en-cum -

B
Brievo.
Buo na se-ra, buo na-
Plea-sant slumber, plea-sant.

U
Basso.
Nun-gra de so. non gri-
Do not shout so, I'm not

P
rei Buo-na se-ra mio si - gio-re, buo-na se-ra mio si - gio-re, buo-na se-ra mio si-
ber Now goodnight and pleasant slumber, now goodnight and pleasant slumber, now goodnight and pleasant

C
qua buo na se-ra mio si - gio-re, buo-na se-ra mio si - gio-re, buo-na se-ra mio si-
night Now goodnight and pleasant slumber, now goodnight and pleasant slumber, now goodnight and pleasant

F
re berU Buo-na se-ra, mio si - gio-re, pa ce
Now good night, and plea-sant slum-ber, Rest ven

U
se-ra, buo na se-ra, mio si - gio-re, pa ce
slumber Now good night, and plea-sant slum-ber, Rest and

U
da re buo na se-ra, buo na se-ra, buo na se-ra, buo na se-ra
deaf yet. Well, good night and plea-sant slum-ber, Less than

g'no re, pi co, sei-ko ba ni ca. Ma lo dot to see en to re, see-en to
slumber, heaven grant you soon may mend (Will this meddler thus for e'er our plans en-cum

g'no re, pi co, sei-ko ba ni ca
slumber, heaven grant you soon may mend. Buo nu
Pleu sum

sin no, sa - ni a. Ma lo dot to see-en to re, see-en to -
gran) you soon may mend, Will this meddler thus for e'er our plans en-cum

Boa do e na cam ta ment Buo na.
qu e i cam ment Pleu sum

min s jar u re bend Non gri-
naugh I com pre bend Do not

re, ma lo dot to see-en to re, see-en to - re!) Buo na se-ra, mio si-
ber? Will this meddler thus for e'er our plans en-cum - ber?) Now good night and pleasant

se ra slumber, via d, qua, buo na se-ra, mio si-
slumber, now good night, now good night and pleasant

re, ma lo dot to see-en to re, see-en to - re!) Buo nu
ber? Will this meddler thus for e'er our plans en-cum - ber?) Now good

se ra, buo na se-ra buo na
slumber Pleu-sant slumber, Now good

da lo, non gri-da le' buo na
shoul so ni not deaf y' Wait good

[illegible][illegible]

1424

Reelfigaro.

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Op. 34. *Figaro* Don Bar-to-to
At last good-bye to Bar-to-to.

Bar-to-to
Sonqua con
I com, I

op. 34
Allegro
Figaro seats himself Figaro ties a napkin round his neck before shaving him, and dandy to

qual com?
p

Stringi Tighter

Count
Bra-va si-mo
Yes, that will do.

*Re-
Re-*

u ma Ro - al na, de li a-ro ol - ra lo - mi?
 he Bu. No et Bu. any. are you the less-ing?

Rosina.
 vi - scel - lo. vi - scel - lo; or co - mi
 hear thee. I hear thee. Speak, at-

Both sit down and pretend to be studying the music. Count aside to Rosina
glia. tend. *f* *p* *For I was a long Justice* *up*

dz
 me - an not - le - in pun to a prender vi qui sia mo
 on the stroke of mid night To fly with me pre pare, there.

Or che la citta - ve - ab bu - na, non r'o da da - bi - loz, — non
 A way from here I'll see thee I have the Bu - tir - try, — I

ve du da hi tar da du bi car da da bi
have the cat the new the cat the key the lat the -

Figure. (trying to attract Bartolo's attention)

tar Ah! Ah! Cho co-ai sio-te?
key. Oh not oh me What is the matter?
Chon ko
Oh my poor

chic. gn non do che sa. loo-chiol Gar da la, non tuo-
vye! I've something near my eye-lid Look at it do not

on te, sof fia is. sof fia te per pie - ta
touch it but blew it, with pen I scarce can see. mind

Modina
A thin da not to be
Up on the stroke of

pian - to a ni-ma-mia-ta - spet to to
 mid night. Yes, dearest, I ex - port thee, I thought

gia ti stan-to, if fret to che a te mi strin - ge ra. che a te mi
 gaze me and pro- test me Thy over will set me free thy love will

si rita - ge - ra mi strin - gu - ra, mi strin - gu - ra
 set me live thy love thy love will set me free.

Cant.
 a piacere
 O mi - vo - ri' vi vo - gio, o ra, che il vo - stro so - gio, per - che non far - se - j.
 Now, dearest, let me tell thee. Chorus, did of late com - pel me Thy note to use a
 col canto

(He gets up and has overheard the lovers)
Bartolo

su - lo il suo ra - ve sti - men - to. Il suo tra - ve sti - men - to? Ah!
 sta - ta - gem, Else I had been dis - cov - er'd. Else you had been dis - cov - er'd? A

ah! bra-vi, bra vis-sim! Sar A lon so, bra-vo! bra-vi! Brie -
 ha! Well done, you by your test! Don A lon-so! bra-vo! bra-vi! You

co-ni! bur - ban-ti! bir - ban-ti! brie -
 scoundrels! you robbers! you robbers! you

co ni! bri - co-ni! Ah voi lui-ti quan! ah voi lui t
 scoundrels! you robbers! You've won! So a - bussing, to cheat and ill

quan-ti a - vo - te giu - ca to di far-mi cro - par Su fuo ri, fur
 use us, To cheat and ill - use me, You will be my death, This request do

tan ti su fuo ri fur - fan-ti su fuo ri, fur - fan-ti vi vo-glie ac-cop-
 uelers, this tongue of de - ceivers, this band of de - cety ers Will sure be my

Roxas.

La te sta vi gi - ra, la te sta vi gi - ra, ma zít - to, Dot-
 Good Doctor in qui et, good Doctor, be qui et, Yours o - ver - ex

Count.

La te sta vi gi ra in te sta vi gi ra, ma zít to, Dot-
 Good Doctor, be qui et, good Doctor, be qui et, Yours o ver - ex

Figure

La te sta vi gi ra, in te sta vi gi ra, ma zít to, Dot-
 Good Doctor, be qui et good Doctor, be qui et, Yours o ver ex

par' death. **Bric-You**

to re ma zít - to Dot to re la te sta vi gi - ra la te sta vi
 cit ed, yours o ver ex cit ed, good Doctor, be qui et, good Doctor, be

to - re, ma zít - to, Dot to re la te sta vi gi re la te sta vi
 it - ed, yours o ver - ex - cit ed, good Doctor, be qui et, good Doctor, be

to re, ma zít to, Dot to re la te sta vi gi - ra la te sta vi
 cit ed, yours o ver ex cit ed, good Doctor, be qui et, good Doctor, be

re nít **bir - han-tit**
seconds! **you ran-cals**

The page contains musical notation for a song. The top staff is a vocal line with lyrics in English and Japanese. The bottom staff is a piano accompaniment. The lyrics are: 'The nightingale, she sang so sweet, / And through the night her notes were true, / And through the night her notes were true, / And through the night her notes were true.'

car Ta ce-te, la ce-te, par-ta-mo, par-ta-mo, la ce-te par-ta-mo non
sa-li He qui ci he qui el good Doctor be qui e joure o ver ex cil ed jou're

car Ta ce-te, la ce-te par-ta-mo, par-ta-mo, la ce-te par-ta-mo non
sa-li He qui ci he qui el good Doctor be qui e joure o ver ex cil ed jou're

par Bri-to al bir han-b hri-to al bir ban-b hri-to al bir han-b
death. Yu bandol de ceivers, you vouldre hyou rasch hyou bandol de ceivers, you

ser-ve-je d'air, fa-itez-je d'air, re-ve-je d'air, la-itez-je d'air,
quite out of breath, you're o-ver ex-cit-ed, you're o-ver ex-cit-ed.

ser-ve-je d'air, fa-itez-je d'air, re-ve-je d'air, la-itez-je d'air,
quite out of breath, you're o-ver ex-cit-ed, you're o-ver ex-cit-ed.

ser-ve-je d'air, fa-itez-je d'air, re-ve-je d'air, la-itez-je d'air,
quite out of breath, you're o-ver ex-cit-ed, you're o-ver ex-cit-ed.

ser-ve-je d'air, fa-itez-je d'air, re-ve-je d'air, la-itez-je d'air,
quite out of breath, you're o-ver ex-cit-ed, you're o-ver ex-cit-ed.

You'll creep pur, so you'll creep pa-ri-od, I feel like be-night-ed, I feel like be-night.

[illegible]

Barth.

In vec ch ut to per - ca mo - giu vi ni na -
 By ry greybeard seeds must mar ry. and the

r - o sa ri gazzi uella tre me quon diu puzza tut ti e due son da le gar
 maiden will not carry the husband is pro vided So him self same way are mad.

si. si. di e due son da le gar si. e tu e
 yes yes both the self same way are mad yes. yes both the

du e son da le gar tut ti e due son da le gar tut ti e
 self same way are mad, both the self same way are mad, both the

due self son da le gar tut ti e due son da le gar tut ti e
 self same way are mad, both the self same way are mad both the

die kun du le gar' Ma em co sae que Ma
self same way are mad Which the cause of his con

ma re, che ni let ti do ti rar?
fu sion? What's this love that makes them mad?

Ma em co sae que Ma che fa
What's the cause of this con fu sion? What's this

ti - ti de - rar? Ne ti na tis i gy ti - ver sh is u na
love, that makes them mad? The com-plaint is u or ver- not tis a glamour an d

o Diavolo
o - re, u - na tis i gy ti - ver co - re, ti na tis i gy ti - ver
fu - sion, tis a glamour an d ti - na tis i gy ti - ver
I say

u
 ri-na-anch'io lo sen to po-re ri-na-anch'io lo sen
 self be-gin to feel it I my self be-gin to feel

to po-re ri-na-anch'io lo sen to ne so co me fi al ra, ne so
 it I my self be-gin to feel it, I am ev-ry-thing as bad, I am

ev me fi ni ra, ne so co me fi ni ra.
 ev-ry-thing as bad, I am ev-ry-thing as bad!

u
 Oh ver-chin'ia ma-e des ta Sonda tut ti di spres-za la e-vev-
 Ah, my youth-ful days are a-vev-Vain to sigh now for a lov-er I am
 alone.

u
 chiel te di-spe-ra sa, m' non vien co-si dre-pur si si hai con-
 spie-ra! I am fright-ful, There's no com-fort to be had. no. no, there's no

vien co-sì cre-par sì, sì mi con vien co-sì cre-par mi con-
 comforto be had, no, no, there's no comforto be had there's no

vien co- fort to be had, there's no com fort —
 com fort to be had, there's no com fort —

Più tranquillo
 sì cre-par e vecchie di-ape-ra to mi non vince sì cre-par
 so be had, I am spiteful I am frightful there's no comfort to be had

mi con vien co-sì cre-par, e vecchie di-ape-ra to mi non
 there's no com fort — so be had; I am spiteful I am frightful there's no

vien co-sì cre-par, sì con vien co- fort sì cre-par,
 comfort to be had, there's no com fort to be had,

[illegible]

⁴«Dunque voi Don Alonso non conoscete affatto?»

Relative.

Room with barred windows, as in the first Act

Бартоло (мученик и Вавило).

Outline

Results

Basilio. *And*

cor to il con te je m'ando Quelche gram tra di men to si p'pa ra o p'odi-co che quella
 doubtless he's sent here by the Count to award that some schemes in preparation And I tell you that Don A

Bartolo. Basilio

mi-co e ra il con te in per so na Il Con te? Il con te. La bar-ra parla
 for-so is in Count himself in person. You think so? I know it. The parve told me dis

Bartolo

chia-ro. Sia chi si vo-le, a-mi-co dal Na-tu-ro ve jo que sto pun-to un
 (directly.) Well, if it were so, the need is all the great er at once to call the

Basilio

da-re; in que sto so-ra sti-jo tar di mi no-za to ve' il con-ratto. Il No-tary si-co
 lawyer; this eve ning he must come and draw up the contract of my marriage. What is the night? Are you

mat to? pio ve a tor ren ti, e po i que-sta se-ra? No-ta-ro e jo
 are you? rain pours in tor ren ts; besides too, I was told that this evening he has

Bartolo

gna-to con Fi-ga-ro; il bar-bie-re ma ri ta-mi-ni-po-te U-na-ni-po-te? Che
 business with Fi-ga-ro for the barber has done his piece in marriage. His niece's marriage? You are

pa (le) I har-ho-re non ha pi - so-ti Ah! qui re-qual-che umbraglie Quo - sta mol-to I bric-
raving why the barber has no re - lations! Ah here I spy a pit-fall! They're determined I this

so mi me li vo-glie no far pre-sto, il vo ca ro qua ven-ga xel li
eve ning shall fall in to some trap Mark me, Send that lawyer to me this ve ty

(gives him a key.)
sem-le, co-co la chis-vo del por-to nar an-do te pre-sto, per ca r-
is stant, here, with this catch-key you can en ter; leave not a mo ment, for pi ty's

askie Bartolo
ta. Non so-mo-to; in due sal ti so for-ne qua. Per for - za o per a
sake I am off er, pray be pa cient till I re turn If need be, vi - o lent

me re Ro so man-vi-da ce-de re, co-spi-to! Mi vien no al - tra-de a
measura shall force thee to marry me; but soft-ly! have a new de a

(takes the letter given him by the Count, out of his pocket.)

Que-sto bi-gliet-to che scri-se la in-gas su ad il-po vi-ra po-tia ser-vir Che
Here is the let-ter Ro-si na wrote this day to Count Al-ma vi-va; this may serve me oh,

col-po du ma e-stro! on! lon-co, li brie-co-ne sva-za-vo ler lo m di-lar-mijn-mu-las.
 Wha! a-stro! on! Don A lon-though! a-ra-ca-ja-n! this in-tention has sup-pied my wea-pon

(Rosina comes from her room without look-

Eh-ll Ro-si-na Ru-si-na, a-van-ti, a-van-ti, del ve-stro aman-te
 He here! Ro-si-na, Ro-si-na! come here child, come here child of your fine lov-er

i-e vi re-dar-ne vel-la Po-vo-ra-se-a-gu-ra-ta! in-ve-ri-tà voi-ba-na ste-gas-si
 I have not what will sur-pri-se you, for simple hearted dar-ling! I am quite griev'd, but you've pland your af-

be-ne il vo-stro affet-to del vo-stro a-mor sap-pia-te ch'è si la-gio-co in-
 fec-tion on one who's worth-less! One who de-rides your fa-vor, I'm griev'd to tell it, be-

(gives the letter to Rosina.) Rosina
 sen-dun'al-tra-man-te co-co sa pro-va. Oh cielo! m'è bi-gliet-to! Don Alon-so c'è bur-
 fore anoth-er mis-tress! This note will prove it! My letter! how did you get it? Don Alonso and the

bie-re oen-giu van-con tro-vo-i non vi fi-da-e, Nel-c'brac-cia del Con-te d'Al-ma-
 bar-ber are both in league a- gainst you! they would bet-ray you. In the pow'r of the vile Count A-ma-

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Reina.

vi va vi vo-glie-no con dar re in braccio a quel-l'uo-l'he-mo son-ro? ah Lén
 v. va they have resolved to place you, Count Al-ma vi val Can this be so? Oh Lén

do-ro? ah tra-di-to re! ah si ven-dai-ti? o vor-ra, vegg-a quel-l'om-pio-chio Mo-
 do-ro! Art thou a traitor? But I'll have vengeance! And hear thee, fearless beayer, I know Ro-

Barolo.

si-na? Di-te. Si An-o-ra, di spo-sar-mi tu I br-a-ma vo-le-ss-ii
 si-na? Tell me Good Doctor do you still wish to be-come my hus-band? More than

Reina.

vo-ol-o. Ab-ben, si fac-o! o son-don-tem tu? ma di fi-
 ev-er? I now com-mend, there take me I am wil-ling but on the

stan-te -di-te a mezza not-te qui sa-ra l'in-ve-ra con Bi-ga-re il-lar
 n-ant I'll tell you: When it is midnight, he this room will en-ter, with Bi-ga-ro as

Barolo.

blea-son bi-fuggi-mper spa-cio-le a vo-lan Ah svel-te-mi! Cosi-ga-sbarra la porta
 we'll all is arranged that I can fly from here together. Oh hand of scoundrels! I'll run the door to fasten.

Reina. Bartolo. 258

Ah! mio si-gno-rò! En-tran per la fi-ne-stra Han-no la chiave Non ar-ro
 They will be de-cess, they'll come in by the win-dow They have the key Then I

rai-ve di qui! Ma a-ssai for-se so-nò ma-ri? Mi-glia-mi a, poi
 you stir from here. But, should they bring sword or ri-fles! Oh Ro-si-na, since

che ti sei sì ben a-lu-mi-na-to, fac-mi o-si. Chi-di-a a chi-ve-joc-a-to-ra; so
 you are now so well dis-posed towards me, come to my aid Go to your room and lock the door while

vo-chiamar-la for-zo; di-ro che son duo-la-dri a co-me la, cor-po di
 I bring the po-lice here; I'll say that they are rob-bers, they'll be im-prisoned Yes, by my

buo co! In-vro-vo-la-ve-de-ro! Pi-gliar-chia-d-ti pro-sto
 con-science! the air is well-gui me and to Com-pear, go ok to your cham-ber

Re-ina. count.
 is va-de vi-a. Quan-to, quan-to è cru-el la sor-ta mi-a
 for time is wear-ing Wret-ched, wret-ched my fate! 'tis past all bear me

No 17 Storm.

FROM the windows flashes of lightning are seen, and thunder is heard throughout this movement. When the storm subsides, the shutters are opened from without, and Figaro, followed by the Count, enters by the window. They are both wrapped in cloaks, and Figaro calls to a servant.

The musical score for 'No 17 Storm' is presented in seven systems. Each system consists of a grand staff (treble and bass clefs). The tempo is marked 'Allegro' at the beginning. The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations, including notes, rests, and dynamic markings (f, p). The first system has a tempo marking 'Allegro' and a dynamic marking 'f'. The second system has a dynamic marking 'p'. The third system has a dynamic marking 'f'. The fourth system has a dynamic marking 'p'. The fifth system has a dynamic marking 'f'. The sixth system has a dynamic marking 'p'. The seventh system has a dynamic marking 'f'. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* (fortissimo) and *fz* (forzando). There are also markings for *tr* (trill) and *triso* (trilliso). The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat) in the final measure of the eighth system.

sempre *ff*

Wind

dim. poco

Strings

Tempo di Trio & Final. And.

**Nº 18 'Ah qual colpo inaspettato,
Recitative and Trio**

Voice

Figura *Count.*

Al fi ni ce co ci qua. Fi ga-ro, donni man. Po ter del
One more step and here we are El ga-ro, lend a hand Great Father

Piano.

Figura: *Count*

mon do che tem po in dia-vo - la - o! Tem po da in namo ra! Rh. Tem pa
Neptune, this night is down up on us! Ah sir, 'tis over-weather. Come, strike a

(Figaro strikes a light)

Figaro. (singing about)

Count.
(with transparency)

In me De-va sa ra Ro-si-na? O-ra ve-dre-mo co-co-la appunto. Ah-mio te-
 light here Where shall we find Ro-si-na? She must be near me. look, she is coming At last, my

Rosina (repelling him)

so fo' la-die-ro, a mi-ma stolla va tu lo qu. di nola stolla cre-di a te von-ni sol-
 treasure! Unhand me your base designs are known, sir! I thought any too credulous heart was yours when I be

ah o a ri-pa-rar lo scor-ro: a di-mo-siar-ti qua so no, a qua-leg-mah-to per-
 he'd you, believ'd you truly lov'd me, but you shall feel my re-sentment, and you shall know that you've

Count

Figaro.

de sti a u-ma n-de-gua e sco-ro-scen-to lo son di ses-so lo non ca-pi-sco
 lost me: worthless deceiver ungrateful ribald! I'm tur'd to marble All this is qu'te be-

Count

Rosina

nien te Ma per pie-ta Ta-el. Fin-ge sti a mo-re per ven-der-mo a-le
 pond me. For pi-ty's sake. Silence! A-rie pre-ten-der you sought but to be

Count

so-glie di que' no vil Con-te Al-ma-vi-va! A Con-ter Ah sei de-
 lray me to your base em-ploy-er, Al ma vi va Is that it? Oh blind de-

le sa oh me le i co! a dunque tu o ve ra ce a mo-re x mi Lin
 to sion' hap-py so pen-ture! Re-st-na' say dost thou love sincerely the poor Lin-

Ritard. *Count*
 der? I spon-d Ah wit t's-mal pur trop-pol Ah! men-t
 der? Oh tell me. I do! I love him fond-ly! Ah! 'tis the

Allegretto *Count*
 tempo di più co-ar si a ni ma mi a: rav vi sa co lui che si gran
 moment for my un-mask-ing. Tara ah my sweetest, and he ten, be-hold thy tend a

Allegretto *Count*
 tem po se-gui the trac-tic, che per le sp: ra, che sua ti vuo le;
 der er, him, who so long hath follow'd in thy foot-steps with true de vo tion

Allegretto *Count*
 mo-re-mis-mis-to-so-ro, A ma vi va son i o. non son Lin-do-re!
 love was the sole deceiver, in thy heart I'm Lin-do-re, else A-ma v -va

278 Andante *Rasina*

Ah qual col po
 Oh what cup lury
 ah, qua, colpe, na sprai-
 oh uba, mox ported

to-
 ruf- ture
 E gl- sies so? oh cio, clic
 the was faith in oh bless oh

sen
 pleu
 to E sor pre sa e di con-
 sure 'Tiv my ou n then the heart

en
 trea
 o sure! son v e ha a de li
 Joy fu' no more too sweet to

far
near *figaro*
 Son r' ma st sen en fa to o ra mau on di con-
 (Now we're a most dead with cup dare And just now 'twas a dis-

Præ

1822

Count.

Qua-ir
Oh, she

ten to Guar da, guarda j' mo ta-lem to che vet col-go sop pe far'
pleasure 'Heaveforth 'i ga-ro- at tea-sure Having joined the happy pair)

un fu, qual tri-on to na spes a to me to
loves me oh what tri-um-pled plea-sure! My con-

to be on be! no men to Ah d'a
tent ment ex-ceds al-ways sure. Tis my

no-va, o d con-tern to son va
now, the heart I know sure, joy ful

ci no a de i rar)
 me most, too sweet to bear!)
 Figure (Son ri-ran si son-za fia to ven za fia
 Now we're at most dead with rapture, dead with rap

to: O ra tuo ion di con-ten to di ven ten - to Quar da,
 ture And just now 'twas a dis-plea-sure in I up: plea sure I en-ferth,

guar da guar da, guar da jinto fa lu - to. guar da, guar da jinto a
 hence forth, henceforth Fi-gu-ri's at ie. here, henceforth Fi-gu-ri's at

len (eche b6, eni po ohe bel oel po. sep po. far' Mio si-
 leisure, quite at leisure, having joined the hap py. pair? Oh my

Ragion

Count

Chor.

g'hor' ma vo ma i o Ah' non
ord but can I but will you Ah, no!

giu, ah non piu, non piu, ben m' o I be, no-me di ma
thou Ah not bus halt thou ad dress me As thy husband I would

Ritorna.

I bel no-fo di ma
As my husband Oh en

spo sa i dol mio i a tem de gla vi-
claim thee, if by hand thou' not de my Yes,

spo sa' Oh qua gio i a al cor zin d' Ah mio si-gno-re di mo-sig-na-
chantment Ah, thou know'st my fond re- ply' Oh more than happy! Oh my be-lov'd

Se contenta?
Say thou'st happy?

For one Bright and smiling av-ven-ture
 No do (smil ng)
 back to the faith-ful I need de-fer
 And a in-ter-cessor,
 Count for-ghet and smiling the fu-ture
 No do Pro-sit an-
 (smil ng) Hasten a-
 back to the faith-ful I need de-fer
 da-mn-ay pow-er (Pa-gh-ter-cessor) Vi-shri-ty

Figure
 And a in-ter-cessor,
 Count
 Pro-sit an-
 Hasten a-

18887

[illegible]

Figure 1

a mor, pie
 Yea, we de
 a mor, pie
 Yea, we de
 Se si tar-da, i molo rag-gi ri fan no fia sce in ve - ri
 Cense your bill dg and your coo-ing, fly while yet there's time to
 (bird calls)
 ty
 fly
 fly
 a, el el fanno fiasco, fanno fiasco!
 fly, come, come, come away now, come away now!
 Ah co spo! to! che ho ve da - le? co-spo! to! che ho ve
 Ah con-fu sion what's to do now? Con-fu-sion. what's to
 Figure.
 Ah con-fu sion what's to do now? Con-fu-sion. what's to
 Cresc.

du ti? Al la por ta na an ter ra, a la por ta u na lon
do now? just be-low us there is a lan tern, just be-low us there is a

er na. due per so ne due per so ne due per so ne due si
lan tern And two per sons yes two per sons with a lan tern I re

Cant.
Has ve du to due per so - ne?
Just be low us are two per sons?
fa? Si si gnor. Si, si
ps! Yes my lord Yes, my

U na lan ter ra? U na lan ter ra?
One with a lan tern?
gnor lord Al la por ta a la por ta, si al
Just be low us with a lan tern yes, my

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Allegro

Recitativo

Count

Che si fa? che si fa?
How to fly? how to fly?

Che si fa? che si fa?
How to fly? how to fly?

Zit ti zit ti, pia-no pia-no, non fac
Let us fly by yonder win-dow, While they

enor lord, Che si fa? che si fa?
How to fly? how to fly?

Allegro

Staccato

cin-que con tu sto an-per la sen la del bal co ne pre-sio andiamo via di
en-ter in to stay us, Not a whisper shall be tray us, Come a way, for danger's

Recitativo

Zit ti zit ti, pia-no pia-no, non fac cin-que con tu sto ne per la
Let us fly by yonder win-dow While they en-ter in to stay us Not a

qua non fac cin-que con tu sto ne,
nigh While they en-ter in to stay us,

sen la de ba, co ne pre-sio andiamo via di qua *Figaro.*
whisper shall be tray us Come a way for danger's nigh

pre-sio andiamo via di qua Zit ti zit ti, pia-no
Come a way, for danger's nigh Let us fly by yonder

Ritard.

Non fac-cia-mo con tu stia me: pre sto
 While they en-ter in to stay on, Come a

Non fac-cia-mo con tu stia ne: pre sto
 While they en-ter in to stay on, Come a

pla no Non fac-cia-mo con tu stia no, per la sca la del bal co ne presto
 w o dow, While they en-ter in to stay on, Not a whisper shall be - tray us, Come a

pre sto via di qua, per la sca la del bal co ne, pre sto an
 way for dan-ger's nigh. Let us fly by yon der win dow, Come a

pre sto via di qua, per la sca la del bal co ne pre sto an
 way for dan-ger's nigh, Let us fly by yon der win dow, Come a

dis-mo via di qua per la sca la del bal co ne, pre sto an
 way for dan-ger's nigh. Let us fly by yon der win-dow Come a

sollo voce
 dis-mo via di qua, pia no, pia no per la
 way for dan-ger's nigh. soft ly soft ly let us

sollo voce
 dis-mo via di qua, pia no, pia no, per la
 way for dan-ger's nigh, soft ly soft ly, let us

sollo voce
 dis-mo via di qua, pia no, pia no, per la
 way for dan-ger's nigh soft ly soft ly, let us

sca - la del bal co ne pre - sto an dia - mo via di qua. *Zit ti*
 fly by you - der win - dow come a - way, for dan - ger's nigh. Let us
 sca - la del bal co ne pre - sto an dia - mo via di qua
 fly by you - der win - dow come a - way, for dan - ger's nigh.

zit ti pia - no, non fac - ciamo con - fu - sio - ne, per la sca - la del bal -
 fly by you - der win - dow While they enter in to stay us, Not a whis - per shall be -
Zit ti *zit ti* non fac - ciamo con - fu - sio - ne, *zit ti*
 Come a - way, then, while they enter in to stay us, come a -
Zit ti *zit ti* non fac - ciamo con - fu - sio - ne, *zit ti*
 Come a - way, then, while they enter in to stay us, come a -

co ne pre - sto an dia - mo via di qua, per la sca - la del bal co ne pre - sto an -
 way, then, come a - way for dan - ger's nigh. Let us fly by you - der win - dow, come a -
zit ti, pre - sto an dia - mo via di qua, per la sca - la del bal co ne pre - sto an -
 way, then, come a - way for dan - ger's nigh. Let us fly by you - der win - dow, come a -
zit ti, pre - sto an dia - mo via di qua, per la sca - la del bal co ne pre - sto an -
 way, then, come a - way for dan - ger's nigh. Let us fly by you - der win - dow, come a -

Sotto voce

R
 dia-mo via d' qua Pia - no. pia - no, per la sea la
 way, for dan-ger's nigh Soft - ly, soft - ly, let us fly by

F
 dia-mo via d' qua Pia - no. pia - no, per la sea la
 way, for dan-ger's nigh Soft - ly, soft - ly, let us fly by

Piano accompaniment

X
 del bal co-ne pre-sto an dia mo via di qua. zitt ti, piano.
 you der a in dow Come a way for dan-ger's nigh. s. enen. caution

F
 del bal co-ne pre-sto an dia mo via di qua. zitt ti, piano.
 you der a in dow Come a way for dan-ger's nigh. s. enen. caution

Piano accompaniment

X
 zitt ti, piano, per la sea la del bal co-ne pre-sto andiamo via di qua.
 silence, caution, not a whisper shall be-tray us, come a way for danger's nigh

F
 zitt ti, piano per la sea la del bal co-ne pre-sto andiamo via di qua.
 silence, caution, not a whisper shall be-tray us, come a way for danger's nigh

Piano accompaniment

zii-ti, piano, zii-ti, pia no per la sca la del ba co ne pre sto an-
 Silence caution, silence caution Not a whisper shall be - tray us, come a -
 zii-ti, piano, zii-ti, pia no per la sca la del ba co ne pre sto an-
 Silence caution, silence caution Not a whisper shall be - tray us, come a -
 piano, zii-ti, piano, per la sca la del ba co ne pre sto an-
 caution silence caution Not a whisper shall be - tray us, come a -

dia me via di qua, pre - sto andiam via di qua via di
 way for dan-ger's nigh, come a way, come a way, come a -
 dia me via di qua, pre - sto andiam via via di
 way, for dan-ger's nigh, come a way, come a way, come a -
 dia me via di qua, pre - sto andiam via via di
 way, for dan-ger's nigh, come a way, come a way, come a -

qua via di qua via di qua via di qua
 way come a way, come a way come a way
 qua, via di qua via di qua, via di qua
 way, come a way, come a way come a way
 qua, via di qua via di qua via di qua
 way come a way, come a way come a way.

they are about to go

"Ah disgraziati noi!",

Recitativo.

Figaro. **Count** **Figaro.** **Count** **Figaro.**

Ah, disgraziati noi! co-me al fu? Che avvenne ma-4? La scala. Ebben? La
Oh, now we're quite undone! what shall we do? What is the matter? The ladder! Well, what? The

Count. **Figaro.** **Count**

sca-la non v'è più. Che di-4? Chi mai ra-vrà le va-4? Qui, in-chi-nò, po-4
ladder's dis-ap-pea'd. Pro-ve-ni-4? Who ev-er has re-mov'd it? Now how can we es-

Reclan. **Figaro**

dei! Mi sventura a! Zi-zitto, sento gente d'ar-ri-sa-mo, signor ma-o, che si
cups? Oh, all is lost now Hush! so-4? they are coming! I'm a my wife's end how to aid you I don't

Count. **Figaro.** **(they retire to the side)** **Reclan.** **(whispering)**

sa? Mia Ro-vi-na co-ra-gio? Ma co-4? qua Lon Bar-to lo. Don
know. Oh my dearest have courage. Oh, here they are Don Bar-to lo Don

Figaro **Count** **whispering.** **Figaro.**

Bar-to- o' Don Ra-4 lo E quell' al-tro? Ve-ve', il no-stro No-ta-ro A o-gra
Bar-to-lo Ti Ba-4 lo. Who's the other? By jove, that's my friend the lawyer, all will go

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comes forward

mon to' la-sei-a te fa-re-a-me S'gnor No. a vo do ve va-to-jumia-ca-su-sri-pu
 well now Leave ev' y thing to me Well, friend, good evening You re member to night you were to

lar questo se-ra li con-tract-to di nos-se fra il con-to d'Al-ma-ri-va e mia in
 draw up the contract of the marriage up-point-ed be taken Count Al-ma-ri-va and my young

The notary takes out a document

po-te Gli spo-ni, so do li qua A ve-te in don so li spo-ni a vo? Bu
 given. The parties met here by chance Say have you brought the contract with you? How

Basilio Count

nis si-mu Ma jui-o, Don Bar-to-lo-mé? Ehi Don Ba-si-li-o que sta
 for im-mate But self y, Don Bar-to-lo-mé not here Ehi Don Ba-si-li-o, here s-a

Basilio Count

nello a-ger vo Ma i-o Per vo i vo no an-nun-cio due pal-le-rei-oci-ve-llo se vo-ppo
 token of my friendship. But can I Pray keep, or you may have a bullet in your cranium, if you op

Basilio (takes his ring) Count, signing

ne re-chi-bu? pr-in-do l'a-nel-lo Chi f-r-ma Ec-co-chi qui Son te-s-ti-mo-ni
 poss-ae Oh, fie I'd rather not, sir Who signs that? All hat are here Ye both are witness

Figaro. **Count.**

Fi ga-ro e Don Ba-si-o Ba-da e mia spo-sa. Ev-va val Oh mio con-
 F ga-ro and Don Ba-si-o I wed this la-dy Vic-ti-ria! Mio men-i!

As the Count kisses Rosina's hand and Figaro grotesquely embraces Basilio, Don Bartolo enters with an officer and a patrol of soldiers.

Rosina. **Figaro.**

Oh so spi-ra-ta mi! Je il di-ta! Ev-va val
 Oh bless-ed hour for fill-ing my dear-est hopes Vic-ti-ria!

Bartolo. *pointing at Figaro and the Count* **Figaro** **Bartolo**

Permisi-d! E co-bi-qua Col e buo-ne xi-gnor Si-gnor son a-dri-ar-re
 All at-ten-tion! These are ho-mes. I'm your ser-vant, good-sir. These men are rob-bers do your

Officer. **Count.**

sta-te ar-re-sta-te! Mio a-gno-ra Il suo no-mi? Il mio no-mi è quel d'un
 du-ty and ar-rest them. All in time, sir Say, who are you? You'll know shortly My name ne'er

Bartolo

no-mi d'è no-re. Lo spo-se to son di qua-sta. Eh an-za-to si dia-vo-e! Re-
 yet has been questioned This la-dy, my wife's wait-ing. Con-found your im-pu-dence! Re-

Reina

si me es ver di ve mi a spo-sa non è ve-ro? In sua spo-sa? di non-me-no per pen-
 si na is this right to be my wife, is not no? To be your wife? Heav'n forbid the more sub-

Bartolo pointing to the Count.

sic ro? Co me? co me, fra-schet-to? Ar-re-sta-to, vi di co, e un
 pi-clon. Hum-sey! a that pour an-swer? Take him off to the pris-on he's a

Figaro. **Bartolo** **Officer (to the Count.)** **Count**

la dro? Or, or l'ac cop-po E un fur fan-to, e un brio con S guo-re In
 burg-ari! Come, be more ric-h! I am cheated I am robbd! I ask you Stand

Officer (impatiently) Count **Officer.**

die tro! O no mor! In die ro, di co, In die tro! Eh, ma si-gnor? bas-so quel
 back-mat! Your name, sir? Stand back I tel. you? Stand back wail! Eh my good sir this will not

Count.

teo no. Chi lo-l? Il Con-te d'Ai-ma-vi va io so no
 do here. Who are you? As Count of Ai-ma-vi va be bold me

Nº 19 "Cessa di più resistere,"

Scene

Barbato

Voice. Il Con te ah che mai son io! Ma co-
The Count himself? Oh a hazarder! but con-

Piano

Count.

spet-oi l'ac-che-ia in-van l'a do pri, re-si-si in-van. l'è tuo ri-go-ri-
found ' He still vain is re-sistance your pow'r is gone A base designing

sa il g-un se l'ul ti mo-stante in fac cia al mon do sa d-ch-a ro-al fa
tyrant. now your vic-tim es capes you All these are witness, in the world I pro

men-to co-stei mia spo-sa il no-stro
claim her my wife, my countess The e that

no de, o ca-ra-pea d'a-mo-ro A-mor che i. fe-ma con-sor-te,
binds us is love unsought on fether'd henceforth naugh n life shau divide us.

Allegro
 a e mai stringe in fi-ni-gu-la tur le Re-npi-re-o-
 That mine forever more whate'er be-tide us. All doubts are

Andante
 mu-i del fi-do spo-se in braccio, via-h. vien-ti-go-do-re sor-to piu in-za
 and ed; oh come with me my faired; rapture, rapture unending now shalla I send thee

Basso *Count* *Basso* *Count*
 Ma i o Tu di Ma vo i O u t'ac-che a!
 Bu' really Silence! I must say What you none ca fil you!

Maestoso *Count*
 Ces sa di piu re al sia re, di piu re
 Vain ty would ye re sis my w'd would ye re

Allegro
 si sta re, non ci men tar-mo sda gno
 sis! my w'd, Ye on ly rouse my an ger

Spez za lo e ji
 Wo've com quer'd
 vaffo rose

riu in de gno di
 ev ry dag ger Wa

tan fa cru del fa
 fvar yon now no more

De la bel cà do
 Then on chin ten der

len te d'un in no
 ma d en D dei ev er

nen test teg no ro i'a va ro tuo fu-
but hut sed ness Nin urb thy jealous

ro mad - ness, piu non cri-on - te - ra. i'a -
Thy day of pow'r is o'er now

va ro tuo fu ro re no, piu non. cri-on - te -
curb. thy - jealous mad ness. fur thy day. of pow'r is

ra Del ia bel - ia do - len in. dia -
o'er Thou on this ten der maid ro Id'se

in no oen co a zav re. i'a va ro tuo fu -
ev er ast but sad ness. Now curb thy jealous

ra. re. no. plu non tri on fe. ra.
mad nish For thy day of power is over

crescendo

non tri on fe. ra. ven thy day of

ra. plu non tri on fe. ra. pou r by day of pow r is over thy

non tri on fe. ra. ei on fe. ra. tri on fe.
day of pow r is over thy day of pow r thy day of

ra — plu non ri au — fa ra'
 pow'r — thy day of pow'r is aert

Andante *Quint.*

E ta, in fe li ce vit ti ma d'an —
 For get now thy days of — ty ran-ny. Look —

reo po - ter ti ran no, so, tra! ta al glo go
 up my fair est thou sure! Let us en - joy in

ba - ro can - gain pia cor - l'af fan no, e m —
 d - her ty Long days of love and — plea sure! All

son dan fa do spo so gio
sweet de light and bless ings Will

love - sion up on - ther - the - low's

son dan fa do spo so gio so in ber -
sweet de light and bless ings Will love now up-on the

Allegro

ta! Ca-ri-a-mi-ct Questo
show'r Friends, be wit-ness Ah ve

Chorus.

TENOR	Non te me te non te me te
BASS	Be you hap-py! be you happy!

Allegro

Non te me te non te me te
Be you hap-py! be you happy

[illegible]

50%

Moderato

Goes

Ah! piú
Love

lie to, piú te - il ce è il mio cor de' co - ri a man - ti Non fug
bright un - cloud - ed fu - ture Dear est maid - en shall a round thee Sweet - est

gi to, lo ti stan - ti de - la mia fo - ra ta!
lies to me have bound thee, blind art thou - for ev - er there! *And the*
An no
Ev - ry
An no
Ev - ry

Non fug gi to. Non fug gi to! Ah! piú
Sweet - est Love now have bound thee Love a

dar due no rra man ti o pia - cer che - gual non ha
joy and good ser - round - thee May the heav - ns their boun - ty poor
dar due no rra man ti o pia - cer che - gual non ha
joy and good ser - round - thee, May the heav - ns their boun - ty poor

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is - thy pil - la - co - ed in a car - der - so - ry
bright un - cloud ed in - ture heart est and en - dle a

and all Non fugi - te, o lie - ti - stan - ti de in
round the Sweetest this to me - have bound thee, Mine art

and thou for by el - in Non fug Sweetest
Chorus An - no - dar der co - fin -
Ev - ry my and good sur

An - no - dar der co - fin -
Ev - ry my and good sur

yes, for, now fugi - te, o lie - ti - stan - ti de in
round the Sweetest this to me - have bound thee, Mine art

An - no - dar der co - fin -
Ev - ry my and good sur

li - ce + il mio cor in vo rra man if you fug-
fu cure Dear est - muid ca. shed a mind the Sweetest

gi te o li - ti sra de la ma fr i -
ties to me have bound the X ne art thou for ev er

ta. non fug gi te o te li - sra - ti dei la
more, sweet est ties new have bound dweeome art

An no dar due co rra round e pia
Ev - ry joy and good sur round ye May be
An - no dar due co rra round e pia
Ev - ry joy and good sur round ye, May be

mi a fo li ti. non fug gi te o lin - ti
thou for ev er more. sweetest ties to on have

der cher - gha non la, no. no. e pia -
heav'n their heav ty pour on both may the

der cher - gha non la, no. no. e pia -
heav'n their heav ty pour on both, may the

der cher - gha non la, no. no. e pia -
heav'n their heav ty pour on both, may the

der cher - gha non la, no. no. e pia -
heav'n their heav ty pour on both, may the

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stant da-la mia fo a ri tal
bount thee, mine art thou for ev er more

cer che-g gual non ha an-to-dar due co ri-a-man e pia-ter che-g gual non
heav'n's their boun ty pour Ev'ry joy and good surround ye, may the heav'n's their bounty

cer che-g gual non ty ha an-to-dar due co ri-a-man e pia-ter che-g gual non
heav'n's their boun ty pour Ev'ry joy and good surround ye, may the heav'n's their bounty

Non fin-gi Sweetest tes teo be ti - now have

ha, si-g pi-er e pia-ter e pia-ter che-g gual non ha! An-to-dar due co ri-a
pour on ye both, on ye both, may the heav'n's their bounty pour Ev'ry joy and good sur -

ha pour, e pia-ter che-g gual non ha An-to-dar due co ri-a
may the heav'n's their bounty pour Ev'ry joy and good sur -

Non fin-gi ti del - ia mi a fo li el la, non fin-gi
bount thee mine art thou for ev er more, sweetest

non round ye, may the heav'n's their boun ty ha, no, no,
pour on both,

non round ti, si, heav'n's their boun ty ha, no, no,
pour on both,

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gi - te o - ie til men el - del is - mia - fe - li - er
ties to me hav - bound the name, art - thou for ev - er

may he ever have who o' their heav'nly
in my sin the ever have who o' their heav'nly

may he ever have who o' their heav'nly

may he ever have who o' their heav'nly

ta, Ho I J stan ti de - ia ion fe - li ci -
 tate. mine. art thou, yes, mine art. thou for ev er
 ha an no-der dor co - x a-man - ti, an no-der dor co - x a-man - ti e pau-er ch'o-guon
 pour, ev'ry joy and good surround ye ev'ry joy and good surround ye, may the heav'n's their bound
 ha an no-der dor co - x a-man - ti, an no-der dor co - x a-man - ti e pau-er ch'o-guon
 pour, ev'ry joy and good surround ye ev'ry joy and good surround ye, may the heav'n's their bound

[illegible][illegible]

min fu i ei m. del lu na fe li ri
 more for ex more yes. hours singe for ev er
 ver chee glia non ha, e gra non
 heavns their boun ty pour up on ye
 ta more de na ta ta fe - li - el ta fe e
 more yes. thou't mine for ev - er more. for ev er
 ha, e gra non ha e gra non
 both up on ye both. oh may the
 (k. fe li - el ta fe li el ta
 more. for ev er more, for ev er more:
 ha e gra non ha, e gra non ho
 heavns. oh may the heavns their boun - ty pour
 16227

Nº 20 "In somma, io ho fatti i torti",
Recit. and Finale II

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Barolo. *Figaro.*

In som-ma, I - o ho fat-ti i tor-ti! Eh pur troppo è co
Cause then, on-ly in all the blame rests. Yes, indeed, sin, it is

Barolo e Bass.

sa Ma' bry co-ne tu pur tra-dir-mi. e fur tu te a in hro'
so ul you, can turn con' you sign'd the contract, and turn the wife a gamin

Raul.

Ah! Don Barlo io m o, quel sa gnor Con-te cer te sa glori in co la-sin
Ah! Don Ray to so. He-ten, that Count has re-ports where-with-al he persuades you.

Barolo.

cer-ti-ga-men-ti e ou non si ri-sponde Ed io be-stia so-lam-ne-ger
there-as re-sist-ant. he has them in his pocket! And I, blockhead, have helped them to

me-glio-sal co-ra-re E ma tri monio, por-tel vi a in sen-a-dub-bio-na.
work the more as sure-ly: I move the bud-die so hat they might more speed-ly be married

Figaro. **Barolo** **Count**

Ec ce il re-sul-ta-men-to pre-cau-zione Ma o la do-le? io non posso! Eh
Thats the re-sult of talk-ing vain pre-cautions. Ah for the downer. Im not a-ble. I

vi - a di do te io b so gno non ho va, le la do no: Ah
 care not so dow-er do I need with my bride go. you may keep it Ah.

ah. ri-de-te a-des-su? Bra-vi-a-si mo, Don Bar-to-lo, ho ve de-ti a-la fin rasse re
 ah. just what you wanted! Al-low me to con-grat-u-late you, Don Bar-to-lo dear! Serene and

nar-si quel vostro effe a-ma-ro e fa-ri-bondo. Ah i bric co n han-for-
 smiling at last we see thy cribbed and rueful visage Ah. tis the rogues have good

Re- na Bar-to-lo.
 tu na a que-sto mon-do. Dun-que, si-gnor Don Bar-to-lo? Si, si
 for him on this our plan-et! There-fore, good Doc-tor Bar-to lo? Yes, yes!

Geant. Bar-to-lo.
 ho em-pi to tu to Eb-ben Dot-to-re? Sa, si, che sen-to?
 we I un-der-stand you How now my Doctor? Well well no mat-ter

Figaro.
 que-ta fac-to e fat-to An-da te pur, ch' il ciel v' be-ne-di-ca! Bravo, bra-vo, un ab-
 what's done, can't be undone. As for ye both, heav'n grant that ye may prosper! That was well said! come on.

Basina. *Count.*

braccio, ve-ni-te qua, Dol-ce-re. Ah noi Fi-li-oi Oh for-tu-na-to a-mo-re
braceine, come to my arms, good Doctor! Oh day of gladness! We shall be happy, my treasure!

Alegro.

Figure.

Di-ci fo-li-ola
For-got is all re-

no sto ser-bian-za me-moria per na lo smor-zo la lan-
sent mont. The lov-ers are u-nit-ed, in fear and trouble

Bertha

(puts out his lantern) A mo re se de o ter na si
Their love shall be re-quit-ed. Their

ter na, qui pié non ho che far
light ed, My lan tern. burn no more.

Barolo.

A mo re se de o ter na si
Their love shall be re-quit-ed. Their

Basile

A mo re se de o ter na si
Their love shall be re-quit-ed. Their

TENOR.

A mo re se de o ter na si
Their love shall be re-quit-ed. Their

BASS.

A mo re se de o ter na si
Their love shall be re-quit-ed. Their

Chorus.

vag gain voi re-guar A mo re se de o ter na si
trou bles now are o'er. Their love shall be re-quit-ed. Their

vag gain voi re-guar A mo re se de o ter na si
trou bles now are o'er. Their love shall be re-quit-ed. Their

vag gain voi re-guar A mo re se de o ter na si
trou bles now are o'er. Their love shall be re-quit-ed. Their

vag gain voi re-guar A mo re se de o ter na si
trou bles now are o'er. Their love shall be re-quit-ed. Their

at
Their

vug ga in voi re-gnat
 trou - bles now are o'er.

Hosanna.
 No sto so-spi-rits go de, un al fe-il-re
 At last our foes are end ed. For get al thought-er

vug - ga in voi re-gnat
 trou - bles now are o'er

vug ga in voi re-gnat
 trou - bles now are o'er

vug - ga in voi re-gnat
 trou - bles now are o'er

pian
 sor - row. And when you bliss-ful mor - row is for us both in

re-sp-

Bertha

A - mo re fe-de-ter - na si veg ga n voi re-guar. A
 store their love shall be re-quit-ed, Their trou bles now are o'er, their

Bartolo
 A mo - re fe-de-ter na si veg ga n voi re-guar, A
 Their love shall be re quit ed, Their trou bles now are o'er, their

Basilio.
 A mo re fe-de-ter - na si veg - ga n voi re-guar, A
 Their love shall be re quit ed, Their trou bles now are o'er, their

A mo re fe-de-ter na si veg ga n voi re-guar
 Their love shall be re-quit ed, Their trou - bles now are o'er.

Can't
 no re fe-de-ter - na si veg - ga n voi re-guar Dei
 love shall be re quit ed their trou - bles now are o'er. Ois

mo re fe-de-ter - na si veg - ga n voi re-guar
 love shall be re-quit-ed their trou - bles now are o'er

mo - re fe-de-ter - na si veg - ga n voi re-guar
 love shall be re-quit ed, their trou - bles now are o'er

si veg ga n voi re-guar.
 their trou - bles now are o'er.

lu m. le. Lin do ro la flam man te tu ac
come. where... joy = waits thee, No more from and id

et a. plu or de s'in la spect ta, su vie-nin gla-bi-
vid ed, By heart n thy heart was guard ed To love thy true Lin-

Barth and Reins

A mo - re se-de-ter-na si veg - gain voi re-gnar, a
No more he ye di vid ed, Ro-si na and Lin dor. No
lart A mo re se-de-ter-na si veg - gain voi re-gnar,
No more he ye di vid ed, Ro-si na and Lin dor.
fig. 2.

Bartolo.

A mo - re se-de-ter-na si veg - gain voi re-gnar, a-
No more he ye di vid ed, Ro-si na and Lin dor. No

Basilie.

A mo re se-de-ter-na si veg - gain voi re-gnar, a
No more he ye di vid ed, Ro-si na and Lin dor. No

TENOR

A mo re se-de-ter-na si veg - gain voi re-gnar, a
No more he ye di vid ed, Ro-si na and Lin dor. No

Chorus

BASS

A mo re se-de-ter-na si veg - gain voi re-gnar, a
No more he ye di vid ed, Ro-si na and Lin dor. No

The musical score is for a piece titled "318". It is written for a piano and a four-part vocal ensemble (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction. The vocal parts enter with the lyrics "re e fe-de-s ter na s" and "ve-ga in vol re-gnar, na and her Lin-dor, No more be ye di vid-ed, Ro". The piano part provides harmonic support, with a "cresc." marking indicating a crescendo. The score concludes with a piano solo.

English Lyrics:
 re e fe-de-s ter na s
 ve-ga in vol re-gnar, na and her Lin-dor, No more be ye di vid-ed, Ro

Norwegian Lyrics:
 re e fe-de-s ter na s
 ve-ga in vol re-gnar, na and her Lin-dor, No more be ye di vid-ed, Ro

6. *ve - ga in vol re - gnar, a no re - se - de - ter na si*
si - na and Lin dor. no more be ye di vid - ed Ro

7. *ve - ga in vol re - gnar, a no re - se - de - ter na si*
si - na and Lin dor. no more be ye di vid - ed Ro

8. *ve - ga in vol re - gnar, a no re - se - de - ter na si*
si - na and Lin dor. no more be ye di vid - ed Ro

9. *ve - ga in vol re - gnar, a no re - se - de - ter na si*
si - na and Lin dor. no more be ye di vid - ed Ro

10. *ve - ga in vol re - gnar, a no re - se - de - ter na si*
si - na and Lin dor. no more be ye di vid - ed Ro

11. *ve - ga in vol re - gnar, a no re - se - de - ter na si*
si - na and Lin dor. no more be ye di vid - ed Ro

Piano accompaniment for the first system, featuring a treble and bass staff with a complex rhythmic pattern.

12. *ve - ga in vol re - gnar, in vo re - gnar, in and*
si - na and Lin dor. Ro - si na fair and

13. *ve - ga in vol re - gnar, in vo re - gnar, in and*
si - na and Lin dor. Ro - si na fair and

14. *ve - ga in vol re - gnar, in vo re - gnar, in and*
si - na and Lin dor. Ro - si na fair and

15. *ve - ga in vol re - gnar, in vo re - gnar, in and*
si - na and Lin dor. Ro - si na fair and

16. *ve - ga in vol re - gnar, in vo re - gnar, in and*
si - na and Lin dor. Ro - si na fair and

17. *ve - ga in vol re - gnar, in vo re - gnar, in and*
si - na and Lin dor. Ro - si na fair and

Piano accompaniment for the second system, continuing the complex rhythmic pattern.

Aria
of
Don Bartolo,
by Pietro Romani*)

English version by
Dr Th Baker

Alegro moderato

Bartolo. 

Manc' un foglio. n' già stu pon-go in che
Pau- per wan-ning, and I a mag' ar on what

Piano 



come fiampe-gnate; sporce, l' dito, e già rim-ma-gi no a que-
errand you have sent it let on finger and a' ready know for what





In so l' dest - na - zio - ne quella pen - na tempe - ra in spie-ga
us es you may have meant it! And the pen - bern, lately moisten'd tells a





ben in ven- ma - ta - zio - ne per-chè mai la ve sta
tale of sad mis-guiding Say, why is your face in



*) See Note on page 310
19327

las-sa? sta-to rit-to co-me me! per-chè
 hid-ing? Hold it up, as I do mine! Why in

ma-i? sta-to rit-to co-me me! per-chè ma-i? per-chè
 hid-ing? Hold it up, as I do mine! Why n hid-ing? why in

ma-i? sta-to rit-to co-me me
 hid-ing? Hold it up, as I do mine!

Io so ben che s'è in vo-stro
Well I know that ev'ry maid on

dolce

suoi venir la fre-nè si a che provò la mamma mi-a
 Feel a frenzy on a sudden Such as my mamma did maiden

quan - do vi de mio pa - pa
When the met her pa - pa day

Ma non vè bi - so-gno-a, - cu no
But there is no need what - ev er

d'indirzar-vi que-sto
At ter lev ers to be

qua - lo,
my nging,

d. cer-car col cam - pa - no lo
Or to seek, with bel a - ring ing,

cio che vor po - te - to qua.
What's al-ready in your way

Dite su poi che vè di
Tel me, what young men at

buo-no
present

no-mo-der-ni gio-va not-ti?
Have, to make them so be guiling?

ri ve ren-ze, sor-ri
Courtly bowing, sil ly

bel - li, ta - chi fer - re - i, af fet - ta - tu - re oc - cia -
 qui mag. I ròn stit - ed hea, all af fec - ta - tion Glass in

la, ca - r - ca - ta - re ciò che in - si - pi de ha la
 eye - so phis - ti ca tion! Id i ot ic fash ion's

mo - da, ma di ciò che ognun si lo - da, ma di ciò che ognun si
 cras es. But of all that wins our praises, but of all that wins our

f

secondando il canto

a tempo

lo - da ad ap - pro - v - sti per mia fé, son - prov - vi - sti per mia
 grain - es, Not an at om can you find not an at - om can you

a tempo

fa, son - prov - vi sti, per mia fé
 find, not an at om can you find!

Allegro

Ma se poi per mia di aggrazia vo, la sor-da ancor fa
 But, if longer, to my sorrow, you in e vil ways per

re-to, in fi-ne-sis tro-vo-ro-to si-gil-la-to-ter-na
 ever, Ev-ry window, you'd dis-cover, shall be tightly barr'd for

men-to Per-noet-ta di chia-
 er er , shutt'ry makes in

vac-ca, uc-chet ti nte ca to - me ci,
 plen ty, Chains and pad locks ten or twen ty,

ser-ra-tu re-chia-ri-stel top-pe chio-di spranghe, ar-
 Lock the doors and bar the windows. Bolt you, bar you, nail you and

cresc.
 pin-ni, fu ro-jn-cel-la d'chia-van-ci, luc-chat-ti-nis ra-te-
 Jail you! I shall buy me keys in plen-ty, Cha-ns and pad-locks ten or

cresc.
 nan-ci ser-ra-tu re-chia-ri-stel li, top-pe chio-di spranghe, ar-
 wun-ty, Lock the door and bar the windows! Bolt you, bar you, na-yan,

pio-ni non son poi di quei bah bio-ni che si-
 Jail you! I'm no such old fool, tell you, That you

fan-no in fi-bra-chiar, di que' bah bio-ni che si-
 ev'er can take me in: No fool tell you That you

fun - no in - fi - noc - chior, non son poi di quel bab - bio - ni, non son poi di quel bab -
er - er can take me - in! in no such old fool, I tell you, I'm no such old fool, I

bio - ni che - si fan - na in - fi - noc - chior.
tell you, That you e'er can take me in!

Ma se poi per via di - sgra - tia voi in cor - da ancor fa - re - te,
But, if long - er, to my cor - rex, you in a - vil ways per - sev - er,

in fi - ne - stre tro - ve - re - te in - giu - la - tes - ter - na - men - te: fa - rò in -
Ev - ry win - dow, you'll dis - cov - er, shall be tight - ly barr'd for ev - er! I shall

cet - ta di chia - vae - ci, lucchet - ti - ni, luc - chet - ti - ni, ca - te -
buy me keys in plen - ty, Chains and padlocks, chains and padlocks ten or

nae-ci, ser-ra - tu - re e chiavi - stel - li, top-pe,
 twen-ty, Nail the door up and bar the win - dows! Bolt you,

chlodi, spranghe, ar - plomi, top-pe, chlodi, spranghe, ar -
 bar you, nail you and jail you, bolt you, bar you, nail you and

pio-ni non son poi di quei bab - bio - ni che si fan-no in-fi - noc -
 jail you! I'm no such old fool, I tell you, That you ev - er can take me -

chiar, di - quei bab - bio - ni che si fan-no in-fi - noc -
 in, No such fool, I tell you, That you e'er can take me -

chiar, no, non son poi di quei bab - bio - ni che si fan-no in-fi - noc -
 in, no! I'm no such old fool, I tell you, That you e'er can take me

chiar, no, che si fan-no in-fi - noc -
in, noi that you e'er can take me

chiar, no, non son poi di quel bab - bio - ni che si fan-no in-fi - noc -
in, noi I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan-no in-fi - noc - chiar, non son poi di quel bab -
in, noi that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan-no in-fi - noc - chiar, non son poi di quel bab -
tell you, that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan-no in-fi - noc - chiar, che - si -
tell you, that you e'er can take me in, that you



fa - no in - fi - noc - chior, che - si
 ev - er can take me in, that you



fa - no in - fi - noc - chior, in - fi - noc -
 ev - er can take me in, can take me



chior, in - fi - noc - chior, in - fi - noc -
 in, can take me in, can take me



chior!
 in!